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# Note-Taking

BY

S. S. SEWARD, JR.

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# NOTE-TAKING

BY

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## INTRODUCTION

THIS book is written from personal knowledge of the insufficient, jumbled, and often misleading material with which the average student's note-books are filled; from conviction that improved standards in note-taking will increase measurably the effectiveness of a student's work; and from some experience in training students to better habits in the actual process of taking notes. For several years the writer has conducted classes that met once a week through a semester, devoting their time to various aspects of the note-taker's problem; and into this book have gone the results of that experience.

Those who attempt to train students in note-taking must make the opportunity to do so, either taking up the subject by itself or treating it in connection with some regular lecture course. In the former case the subject is appropriately taught by the English department, as a branch of expository composition; but in the latter case the task may be undertaken by any instructor who finds that good notes are necessary for successful work in his course. The purpose of this book, therefore, is twofold: to make suggestions, especially in the exercises, for a practical course in the subject; and to provide, both in the text and in the illustrations, sufficient material for instruction in note-taking under the direction of some interested teacher.

The plan of the book explains itself, and so needs no comment here; but some hints as to methods of class conduct may be useful. The work of the instructor is greatly

facilitated by having selected passages typewritten and distributed to the class in mimeographed sheets. To correct carefully each set of notes collected from a large class is a laborious matter; but if typical papers, good and bad, are placed before the members, the qualities that go to make success or failure in notes can be brought out clearly, and with a minimum of labor. Typewritten passages in the hands of students are far more useful than the same passages written out by hand on the blackboard.

If the regular work of a course does not supply suitable material for note-taking, it can easily be supplemented; in fact, the opportunity thus given to draw on material not directly connected with regular work is itself a privilege. Every alert teacher finds abundance of topics of local interest, of large ethical significance, or of special importance politically and socially, by which he may stimulate the intellectual life of his students. He may use these topics for class talks or for assigned reports outside of class. If he prefers not to prepare original lectures, there are plenty of suitable addresses, articles, chapters, which he can use for reading aloud. For notes to be worked up outside of class there is admirable material in the current and bound numbers of such magazines as the *Atlantic Monthly*, or the *North American Review*, or in certain books from the library, a list of which may easily be prepared. No one book yields better results, as material for note-taking both in class and out, than does Bryce's *American Commonwealth*, owing no less to the intrinsic interest of the subject-matter than to the care with which its organization is made clear.

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## CHAPTER I

### THE AIM IN NOTE-TAKING

ASK our friend, the average student, what is the use of taking notes, and he will answer without hesitation: Why, to preserve a record of what a lecturer has said, for the sake of future use, especially in reviewing for examinations. And probably he will go on to assert that the reason why notes are not better than they are is because it is impossible, between listening to a speaker and scribbling upon paper, to make the notes full enough.

**False Ideals.** — Does it seem absurd to challenge a way of thinking about notes that seems at first glance so self-evident, and that is held, more or less consciously, by so very many people? Yet just because this common view is held to be so obvious, is reason for questioning whether it be not superficial. This, at least, is true: that if there is a better way of thinking about notes, we want to know it, especially if we are entering on a systematic study of the subject. And it is certainly worth our while to review the whole question on its merits, — first the reasons against the accepted theory, then the reasons for holding a different view.

**A Shorthand Copy.** — Why, in the first place, is not fulness of notes a good thing in itself? Or, to put the extreme case concretely, why would not a shorthand

transcript of a lecture be the perfect, though unattainable, ideal of notes? Because, to give the most superficial reason first, such notes would be too bulky to keep, too long to reread, too clumsy to hunt through for particular topics. Much that one hears in a lecture is of no value for record, however useful it may have been in the original presentation of the subject; from all such useless matter, whether digressions or elaborations, we shall do well to keep our notes free. There is a better reason, too, one that goes deeper; but that may well wait, for the present.

**Suggestive Jottings.** — If not fulness of notes, then, are not ideal notes a record of suggestions, — jottings unintelligible to another reader, it may be, yet sufficient to guide the owner in reconstructing the original ideas? Again, the most obvious objection is superficial, yet sufficient. We are too prone to forget the original substance, or, retaining it, to hold a vague, uncertain idea, perhaps only half true — which is at least no better than forgetting altogether. And are we likely to grasp a subject accurately if we merely jot hasty phrases, putting off till the time of review the test as to whether we have really mastered the subject or no?

**Unaided Memory.** — Yet another solution of the notetaker's problem is there, with obvious advantages, yet serious defects: dispense with notes altogether. Instead of dividing the mind between listening and writing, concentrate it on listening carefully, training it to retain what is grasped. For certain individuals this is indeed an excellent way, and it has the general advantage of being based on a sound principle, — that the final value of a lecture is that which reaches the mind of the hearer,

rather than that which gets put down in the note-book. But the disadvantages are very serious too : first, that only the exceptional mind can be trusted to rely so wholly on itself ; secondly, that the student with only mental notes is at a disadvantage in reviewing a subject ; thirdly, that if the listener has a tendency toward vagueness of thought, his system offers no check upon resulting inaccuracy.

**The True Ideal.** — It remains, then, to determine what the true purpose of note-taking really is, and what is the test of a good set of notes. The problem reaches back to a more fundamental one, as to how far the lecturer, and how far the listener, contributes to a successful lecture. That the listener, indeed, has a share, and an important one, in the success of the lecture is the crux of the whole matter, and needs, therefore, thoroughly to be understood. The lecturer's part is clear ; the listener's not so much so. One that benefits from a lecture is not content to sit passively and "be pumped into" ; that gives no play to his own mind. Nor will he be an automatic recording machine ; that calls for industry, but scarcely intelligence. His part rather is one of active mental effort. The speaker's mind acts, and his reacts and assimilates ; it recognizes important matter, observes digressions, takes note of illustrations, relates part to part, and distinguishes the true sense from other meanings likely to become confused with it.

Stated thus, the idea will perhaps be accepted readily enough ; but it is so important that a tangible illustration will be helpful to show just how it works in actual practice. If we take up Huxley's address on *A Liberal Education*, we come upon a passage of exceptional inter-

est. As we read it we absorb it ; but we do more than that : we try to anticipate its main idea, we comment on its significance, we question its validity. In the bracketed remarks in italics that follow there is an attempt to show how an alert reader is likely to react on the ideas as they unfold. Thus :

And by way of a beginning, let us ask ourselves — What is education ? Above all things, what is our ideal of a thoroughly liberal education ? — of that education which, if we could begin life again, we would give ourselves ; of that education which, if we could mould the fates to our own will, we would give our children ? [*An interesting question : I wonder how his definition will fit the education I am receiving.*]

Well, I know not what may be your conceptions upon this matter, but I will tell you mine, and I hope I shall find that our views are not very discrepant. [*I have heard it said that education is a development of all one's mental powers. I wonder if that is his idea?*]

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game of chess. [*What's this?*]

Don't you think that we should all consider it to be a primary duty to learn at least the names and the moves of the pieces ; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check ? Do you not think that we should look, with a disapprobation amounting to scorn, upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight ? [*That certainly is true. But how will he make the connection?*]

Yet it is a very plain and elementary truth, that the life, the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely

more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chess-board is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. [*Yes, the point seems well made. But doesn't that seem to limit education to learning facts, not developing powers?*] The player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated — without haste, but without remorse.

My metaphor will remind some of you of the famous picture in which Retzsch has depicted Satan playing at chess with man for his soul. Substitute for the mocking fiend in that picture a calm, strong angel who is playing for love, as we say, and would rather lose than win — and I should accept it as an image of human life. [*Seems convincing from the point of view of success, certainly.*]

Well, what I mean by Education is learning the rules of this mighty game. In other words, Education is [*Now we're coming to it.*] the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways [*That's the thing to remember. But it's a larger meaning for Laws of Nature than I'm accustomed to. Is it fair to include so much?*]; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. [*His idea includes character, then, after all.*] For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority, or of

numbers, upon the other side. [*Yes, there he has summed it up — the centre of his thought. See if he will show it to be practical as a working theory.*]

**Results of Good Note-taking.** — Now this process of query and comment is not note-taking, but it is presupposed in note-taking. And it makes possible a correct answer to the question as to wherein lies the final usefulness of notes. It shows that behind the accumulation of jottings is our mental attitude as note-takers — the most important thing. Our notes should, indeed, be useful for purposes of review; yet that usefulness is not their chief value. They should be full, yet contain only what the mind has accepted as significant. The practical value of our notes will take care of itself as a matter of secondary importance, if we devote ourselves wholly to their main purpose — to make us alert, clear-headed, and responsible as we listen to a lecture, and to serve as a ready test of the firmness of our grasp. To take good notes is not preliminary to study, but study itself of the most vital kind; calling at once on all one's powers of concentration, judgment, and craftsmanship.

Such being the purpose of our notes, how are we to know whether we have successfully accomplished it? The effort is intangible, incapable of being accurately judged; but the notes remain, a clear test of results. Some way must be found of measuring the degree of success. The standard, clearly, should be high, capable of indicating the ideal perfection of notes. And that, it seems, is no less than this, — that our report be illuminating to one who has not heard the original lecture, selecting for him what was important to remember, setting forth the relation that one part bore to another,

and phrasing the whole in a style both brief and accurate. Though we aim, at the time of writing, to hold ourselves to the strictest standard, we realize that we are not the best judges of our own success; notes that are really good should be clear to a stranger who picks them up to read, or to ourselves long after, when the original subject has been forgotten.

To start with an ideal so high as this might seem to mean discouragement from the very beginning. And should we demand of ourselves that we absolutely meet the standard, such indeed would the result probably be. But the very fact of having a clear aim is enough to satisfy us at first; it matters less how far we have gone on the right road than that we have avoided the wrong road altogether. To go on then with a greater measure of self-confidence is to know that all progress is genuine progress, and no steps need be retraced. For that satisfaction, even some initial discouragement, should it be felt, would be after all but a small price to pay.

**Two Divisions of Note-taking.** — Thus far it has been assumed that the whole problem of note-taking is confined to the task of the lecture room. Centered there it certainly is, but not confined. We take our notes from articles or chapters read, as well as from lectures heard; and we use them, as will be later seen, for a variety of purposes. In order, therefore, that our practice be flexible enough to adapt itself to varying conditions, it seems wise to apply our principles, as we reach them, definitely to the two great divisions of note-taking,—those based on printed material, and those based on the spoken word. And since it is easier

to work with the written article than the spoken lecture, it will be convenient to gain experience and confidence in the simpler problem before addressing ourselves to the more difficult. That idea furnishes a suggestion of method,—first to determine how best to work up notes from a printed article; then to adapt the process to the special conditions of the lecture.

## CHAPTER II

### HOW TO CONDENSE NOTES

#### NOTES FROM READING

**Finding the Substance.**— Were our task in note-taking merely to select the more striking items of an article, and jot them down as they occur, there would be no occasion for writing this chapter. But enough has been already said to show how much higher is the aim, and how much more thoughtful must be the method. Since note-taking is a complex process, including both the condensation of a passage into a single note and the organization of these notes so as to bring out the plan of the entire article, it will be in the interest of simplicity if we take up at once the preliminary process, condensation, reserving for a later chapter all consideration of organization into a larger whole. In doing so we deal with the single passage only, represented by a paragraph or its equivalent, and disregard any relation it may bear to what comes before or after. It is of course somewhat arbitrary so to regard a paragraph, and we shall have to modify our practice in some measure when we apply it to the larger unit. But that will be easily done, once the essential principles of handling separate passages have been mastered. In order to arrive at these principles we have first to consider how to find the substance of a note; then how to phrase it.

**Looking for Ideas.** — It may safely be said, at the outset, that the real problem in notes is in dealing with ideas, not mere facts. Facts — such as names, dates, formulæ, tables, statistics — are indeed often important, in which case they should be accurately incorporated in notes; but it will generally be found that they are incidental to ideas, not independent of them. Take the statement, for example, that King Richard of England and King Philip of France took part in the Third Crusade, in 1189. That certain men travelled in company to the Holy Land in a given year is a mere fact; but when it is understood what those men represented, and why they went, the circumstance becomes significant, and constitutes essentially an idea. Oftentimes facts are grouped about an idea, in support or illustration of it. Thus, a writer who wishes to express the idea that the largest species of tree in the world is the Californian *Sequoia Gigantea* might give statistics as to the size of the largest specimens, their age, and their distribution, and compare these facts with statistics regarding other kinds of trees. Now, however interesting these supporting facts may be, it is the idea that is important. The facts may be grouped under the idea — in which case brackets are appropriate — or, in the interest of condensation, the facts may be dispensed with altogether: the idea must be retained. And so the general point becomes clear: mere facts may be cited in connection with ideas, either incidentally or in accompanying statements, or they may, if unimportant, be omitted; the main problem in summarizing for notes lies in dealing with the significance of things, with judgments, interpretations, conclusions — in a word, with ideas.

The next step is to test our results and to consider how we may tell whether our search has actually brought us ideas or not. And since the matter is so purely practical a one, we cannot do better than take a concrete example, and look for a plan of procedure that may be directly applied to the case. A passage from Bryce's *American Commonwealth*, dealing with "The Uniformity of American Life," will serve this purpose admirably. It runs as follows :

There are some extraordinary natural phenomena, such as Niagara, the Yellowstone Geysers, and great cañon of the Colorado River, which Europe cannot equal. But taking the country as a whole, and remembering that it is a continent, it is not more rich in picturesque beauty than the much smaller western half of Europe. The long Alleghany range contains a good deal of pretty scenery and a few really romantic spots, but hardly anything so charming as the best bits of Scotland or Southern Ireland or the English Lake country. The Rocky Mountains are pierced by some splendid gorges, such as the famous cañon of the Arkansas River above South Pueblo, and show some very grand prospects, such as that over the Great Salt Lake from the Mormon capital. But neither the Rocky Mountains, with their dependent ranges, nor the Sierra Nevada, can be compared for variety of grandeur and beauty with the Alps; for although each chain nearly equals the Alps in height, and covers a greater area, they have little snow, no glaciers, and a singular uniformity of character. One finds, I think, less variety in the whole chain of the Rockies than in the comparatively short Pyrenees. There are, indeed, in the whole United States, very few first-rate pieces of mountain scenery rivaling the best in the Old World.

**Looking for Complete Statements.**—Our first impulse might naturally be to look for a heading or a phrase

that will sum up the meaning of the paragraph. *Natural Beauty* is the general subject, but that is vague and really tells us nothing. It might imply that the natural beauties of America are enumerated, or given praise, or denied praise. A more accurate heading would be, *Comparison of Natural Beauty of America and Europe*. Yet that is little better, for it gives no hint as to which way the verdict lies — the very point of the whole passage. The heading, *Superiority of European Scenery to American*, would answer this difficulty, but might actually mislead one into thinking that the author had abandoned his subject, the uniformity of American life, and turned to discuss standards of natural beauty. The whole difficulty vanishes when we express the thought of the passage in a complete statement — not a subject merely, but a subject and predicate. For our purpose it is not enough simply to name the subject with which a passage deals; the subject becomes an idea only when something is said about it — and that requires the definite statement of a sentence.

**Testing Statements.** — It is easy to frame sentences that express ideas; but how are we to know whether our statements be the right ones? The question brings us to the next point of interest. We recall from our study of rhetoric the doctrine of the "Topic-Statement," according to which every perfect paragraph is considered to be the expansion of a single idea. This idea is expressed sometimes in the words of the text, sometimes not, but it is always implicit in the paragraph, and capable of being definitely formulated. Expressed or implied, however, the topic-statement gives us the very test we wish: If the note that summarizes a passage

fairly represents the "topic" idea from which the passage may be imagined to have been expanded, then we may feel sure that the statement we have chosen is the one we are after.

What that statement is, of course, is not always evident at the first. In fact, it sometimes does not become apparent till the middle of the passage or even till the very end. Too great haste in summarizing, therefore, is likely to result in misstating the point altogether. Our object is not to scribble the first remark that seems striking, but to watch deliberately until we are sure we have clearly grasped the thought in its entirety.

The whole matter becomes tangible when we turn once more to our passage from Bryce. The first sentence is striking indeed; but as we read on we find that it emphasizes a fact that all the rest of the passage shows to be exceptional. Presently we find a statement more to our purpose, expressed definitely in the words of the text: that, taken as a whole, the American continent "is not more rich in picturesque beauty than the much smaller western half of Europe." And the rest of the passage confirms us in accepting this statement as the central idea of the whole. Should we wish to find a wording of our own, we might do so a little more comprehensively, as follows: "Although America contains natural phenomena that Europe cannot equal, the scenery of Western Europe surpasses that of America in variety of grandeur and beauty." Whichever wording we choose, we find it equally true that the whole idea may be comprehended in a single sentence, and that the idea appears in its entirety only when we have read well on in the passage.

**Expressing the Substance.**—If it has become clear, then, how to look for the substance of our notes, we are now in a position to consider more definitely the problem of expressing or phrasing them. And here the passage that we have been examining gives us our first and most important observation.

**Using General but not Vague Terms.**—On looking more closely, we find that Mr. Bryce has stated both particular facts or opinions, and a generalization based upon them. It might seem, at first, that the particular facts, being more concrete and specific, are more valuable, and more to our purpose, than the generalization. But second thought corrects this view. The author is not concerned with characterizing Niagara and the Grand Cañon for their own sake, nor even with establishing the superiority of the scenery of the Alps over that of the Rockies. These details confirm his point, but do not constitute it. That point is general—the conclusion that European scenery as a whole is more varied in its beauty than American. The note that adequately expresses the idea, therefore, must obviously be in general terms,—general, but not sweeping or vague. That “European scenery surpasses American” is a general statement, but it is so sweeping as to go far beyond the meaning of the author. That “European scenery has variety” is also general, but so vague as to have no value whatsoever. Accuracy is no less important in the statement of large ideas than it is in those of particular facts. If a passage distinguishes one idea clearly from the multitude of things that might be said upon its subject, the note that sums it up must distinguish that one precise idea no less accurately.

Adding Related Ideas. — Here we might leave the matter, if we were satisfied to let the simplest of statements sum up the passage for us. But the passage under consideration is typical of many another, in which the main idea is supplemented by one or more contributing ideas. The fact that our most satisfactory note began with the clause, "Although America contains natural phenomena that Europe cannot equal," suggests the thought that a paragraph having one or more ideas contributing to a main idea can best be represented by a sentence having two or more clauses clearly related together. The unity and emphasis of the paragraph are brought out by the unity and emphasis of the sentence. Stated thus, the matter may seem at first rather technical, but in practice we find ourselves adopting the device unconsciously.

This will appear in its practical aspect if we select a few typical examples to stand for the many that are constantly arising. Let us assume, then, that a passage contains two contrasted ideas, that might be summed up thus :

*European scenery surpasses American in beauty.  
American scenery, on the other hand, surpasses European in grandeur.*

The two statements may readily be related together in a compound sentence, as follows :

*European scenery surpasses American in beauty, but is surpassed by American in grandeur.*

Should the two statements, however, consist of a main idea supplemented by a subordinate one, the sentence that relates them is complex, with the main emphasis clearly on the main clause. Just such a sentence, in fact, is the one beginning "Although," with which we

summarized the passage from Bryce. Another typical case occurs when the relation between two ideas is one of cause and effect, with the emphasis, naturally, on the latter. Thus :

*The points of scenic interest in America lie far apart. They are for that reason little sought out by travellers.*

The relation is readily indicated by the appropriate conjunction :

*Since the points of scenic interest in America lie far apart, they are little sought out by travellers.*

Adjective and adverb clauses are also useful in supplementing a main idea with additional information. An example is furnished in this sentence :

*The Alps (which are readily accessible from all parts of Europe) are much sought out by tourists (as can be seen by noting the statistics of railroads and hotels).*

Because we have taken pains thus to analyze certain cases, it by no means follows that our actual practice is formal and deliberate. On the contrary, these sentence forms, like others that might be instanced, are in familiar daily use, and are likely to be used unconsciously. While we are accustoming ourselves, however, to the practice of quickly summing up a complex idea, it will often be helpful to have these typical sentence moulds definitely before us, that we may the more readily pour into the appropriate one any idea that obviously fits it.

#### NOTES FROM LECTURES

The methods used in condensing a topic from a spoken lecture are in a general way the same that are used in summarizing a printed passage. Yet there is a differ-

ence ; and we can apply the general methods best when we have grasped clearly just what the new conditions are. At first glance, we are impressed most by the greater difficulty of the problem in the lecture room over that of the library ; and there are indeed valid grounds for that impression. The chief difficulty, of course, is that the lecture does not stand still while we search for its successive ideas, but flows on and on ; if we do not grasp the thoughts as they pass, we lose them altogether. And the task seems more complex, of course, if we have to keep the ear intent upon listening, the mind upon condensing, and the pen upon transcribing, all at the same time. Yet as we gain experience, we find that the difficulties are not so great as at first appear ; that, in some respects, the problem of the spoken lecture is, in fact, the easier of the two. Let us see.

**Taking Sufficient Time.** — We shall do well, in the first place, if we rid ourselves of nervous hurry in taking down the points of a lecture. This is not merely because tense, over-anxious straining prevents free exercise of the mind, but for the simpler reason that there is no need of special haste, — that there is time enough. A speaker is not content to crowd one important idea close upon the heels of another: he prefers to dwell upon it, to enforce it, to add illustrations, to amplify with comment. While he does so, there is time and to spare for the listener to phrase and jot down the essential thought. This becomes obvious when we compare the small compass of an adequate set of notes with the actual length of an article or lecture. It is illustrated tangibly in the example of

notes from Bryce, as given in the next chapter. Simple observation makes the general point perfectly clear. It is not only bad policy but bad judgment to take notes with nervous haste; the speaker needs reasonable time to unfold his ideas, and we may ourselves take reasonable time in condensing them.

**Observing Signals of Voice.** — But how are we to pick out the significant point from the comment and illustration that accompany it? That seems the difficult part; but in point of fact there are conditions in the spoken lecture that simplify it beyond our realization. To the eye, the successive sentences in a paragraph are all uniform — the same type, the same spacing. But the speaker's voice is flexible, and has varied ways of indicating the significance of any given passage. One way is to pause and to speak with greater deliberation, when the words have special importance. Or a speaker may accent a significant sentence by the pitch of his voice, or its stress. In bringing out the special importance of certain words he is not unlikely to go so far as to repeat them, not only adding to their emphasis by so doing, but giving extra time for transcribing them in the note-book. If a lecture be drawled in a monotone, it is indeed a trying task to pick out what we wish to preserve; but when the voice is continually commenting upon and interpreting the text, the problem is more than half solved for us.

Yet more is this the case when the lecture, instead of being read, is informally phrased from notes in the speaker's hand. Under these circumstances the style is likely to be much looser; there is more emphasis on the main ideas, less upon secondary aspects; repetition

is more common; there is greater simplicity of treatment. The speaker may even pause to indicate specifically what are the salient points worth recording.

At this point, however, there is need to interpose a caution. It is not wise to rely too confidently on changes of voice as signals that ideas of special importance are being expressed. A speaker may accent his lecture arbitrarily, fitfully, following a shifting mood rather than a consistent purpose. Sometimes he may begin a new phase of his subject with a new emphasis of voice, and by so doing betray an unwary note-taker into thinking that a mere introductory statement is a matter of final importance. In such a case it is not infrequent to see a whole class turn to writing industriously, when a moment's reflection would show that what was being said was merely a digression, or perhaps the introduction to a topic, not the substance of the topic itself. No, note-taking in its essence is not mechanical, but depends upon a free play of mind; hints of voice may stimulate attention and so guide the mind, but no idea should be allowed to pass until it has first been submitted to the judgment, and obtained from it full consent.

**Watching for Hints as to Subject.** — In its last analysis, then, it is the mind of the listener reacting upon the words of a speaker that determines the selection and phrasing of notes. And if we think twice, we shall realize that there are two stages in the listener's comprehension of any given topic: (1) recognition of the particular subject upon which the speaker has something to say, leading to (2) understanding of what he has to say upon that subject. In the first stage the

listener is on the alert; in the second, he grasps and retains. Now this fact gives a useful hint for practical procedure in taking notes from a spoken lecture; namely, to keep the two processes separate, devoting ourselves, deliberately, to only one at a time. First, we watch for the subject; when the significant thing has been said upon it, we are ready then immediately to put it down. This preparation of the mind by taking account of preliminary hints has been already pointed out in connection with the passage from Huxley, quoted in the preceding chapter. Further examples will help to bring out the practical bearings of the matter.

**Following up Hints by Writing.** — Roughly speaking, explanations divide themselves into two classes, — those which defer the significant idea to the end, or towards it, and those which set it forth at once, and then enlarge upon it. The following paragraph is an example of the first class :

Here we turn aside to consider a question which perhaps has not often suggested itself, but which is, nevertheless, quite interesting. Why can we hear, but not see around a corner? Some may think that this question can be answered by saying that light moves in a straight line, while sound does not. But this answer is not satisfactory. It is known that light and sound are similar in character; each is due to the vibrations of a medium, and each is transmitted in waves. Why, then, may not light spread around a corner as well as sound? The answer is to be found in the different lengths of sound and light waves. Sound-waves themselves are of different lengths, the graver sounds having waves of greater length than the more acute. Now it can be shown mathematically that the greater length of

sound-waves will cause the sound to be diffused around the obstruction. Hence, the bass notes of a band of music are heard more distinctly from behind a wall than the higher notes; and as the person moves out of the "acoustic shadow" the more acute notes increase in distinctness. So, also, when sound is transmitted through water, the sound-waves are shorter than in the air, and the "acoustic shadow" is fully formed. As the length of sound-waves in the air is sometimes many feet, while the length of the longest light wave is not more than .0000266 of an inch, it is no longer a mystery why we can hear but cannot see around a corner.

The question is propounded in the first part, the answer given in the second. Now it is not enough for our mind to be ready for the answer; our note-book should be ready too. And it may easily be. While we are listening to the first part of the passage, we may jot down the problem thus: "Why can we hear but not see around a corner?" Then we are ready to add later: "Because long waves diffuse themselves, but light waves are very short." Or, should we prefer another form, "The reason why we can hear, but not see around a corner, is" — (when the explanation has been finally made) — "because long waves diffuse themselves," etc. It takes about so many words to bring the subject out, and if we can anticipate some of them in this manner, so much the better; it saves time where it is most needed.

The other sort of treatment is instanced in the following paragraph, from Shauck's *Abraham Lincoln*:

The difficulty in ascertaining the sources of Lincoln's power results from the bewildering antitheses which the subject presents; not only antitheses in the literature which

he produced, but in his life and character. His life, though finished at its noon, reached from a humble cabin to a position of greatest authority and to an immortality of influence. Though deeply religious, he was without theology or dogma. Though his companionship was sought by lovers of mirth, bereavements of his youth sound minor chords which are audible in every movement of his symphony. Though so tender of heart that the maintenance of military discipline gave him intense and enduring pain, he stood as the indomitable leader in the most destructive war of the century. Though a consistent opponent of slavery, he had no word of malediction for those who practised it. Though grave with anxiety for the close of the war, he had infinite patience with subordinates who disappointed him in its prosecution. Bound by a law of his being to speak the absolute truth to all to whom he owed speech, he was able to practise all the concealment required by the most successful statecraft. Deeply believing that in both its ethical and economic aspects slavery was wrong and at variance with our theories of government, he would not, to overthrow it, have prosecuted the war for a day beyond the requirements of the preservation of the Union. An excited people, incapable even of recognizing, much less of estimating, the facts in the complex problem set for his solution, and viewing him with diverse prejudices, came to contradictory conclusions respecting his character and abilities.

Here we are told the main idea of the passage in the very first sentence. After the fourth sentence it becomes reasonably clear that the passage will continue to devote itself to specific examples of this central thought. There is time, then, to go back and re-phrase the idea of that first sentence: "It is difficult to name the source of Lincoln's power, because of antitheses in his nature." Or, if we want to catch some of the examples as they pass, we can begin backward, with the words, "An-

titheses of Lincoln's nature (religious, but without theology; tender in heart, yet indomitable in war; truthful, yet diplomatic)." Then, when we have enough details, we can add the brief conclusion,—“make it hard to name the source of his power.” These two examples are a slight foundation on which to found a definite system; and indeed that is not their purpose. But they will perhaps give some idea as how to take advantage of the hints and signals of purpose which a speaker is sure to throw out to the alert listener. Practice and experience, of course, are the really effective teachers.

This leads to a question that is sure to arise in the actual conditions of note-taking. How is it possible to phrase and write down notes at the same time that one is listening for the next topic? The best answer is, Don't: put down clearly the topic in hand, and trust to catch up with the next in time. Some material may thus be missed; but what of that? There is a substantial quantity of really valuable material left; and there is danger that a distracted effort to do two things at a time will result in doing nothing at all. Furthermore, experience will give greater and greater facility in focussing the mind on phrasing and writing, while still keeping an ear alert to see whether a new topic of importance is being introduced. But until the necessary experience is gained, the best results will be obtained by taking up one task at a time,—first deciding on the topic, then phrasing it, finally writing it down in the note-book.

## CHAPTER III

### HOW TO ORGANIZE NOTES

#### NOTES FROM READING

**Why Organization Helps.** — When we pass from the simpler task of condensing a single idea to the more complex one of condensing a whole series of ideas, we meet the problem of organizing notes. Unless special pains be taken, too easily shall we fall into the error of putting down each point as of equal importance with every other. The most obvious way of doing this is to crowd everything into solid paragraphs, making it very difficult, on a later reading, to pick out from the mass the particular point wanted. But the opposite extreme is quite as confusing, — giving each new idea a separate paragraph all to itself. The eye, to be sure, catches a point more readily, but the mind gets no help in relating one to another. When, however, the larger topics are put conspicuously and the smaller are shown to be subordinate, both purposes of note-taking are accomplished: the notes themselves are more accessible for practical use in review, and the mind, in making them, is more alert to grasp the larger plan of the thought.

**How the Text Indicates Plan.** — At this point it is profitable to pause a little for the better realization of how plan may be made clear. Should the author present us with a tabulated outline of his subject, as is

done in tables of contents, we should get his purpose at a glance — so many main points, each elaborated with such and such subordinate topics. We assume, of course, that the author had such an outline in mind. The question then becomes, How does he communicate it to the reader? Very little help; as a rule, does he give the reader's eye. To be sure, paragraphs mark a change of subject, but whether they introduce main or subordinate topics does not ordinarily appear on the surface. Exceptions, of course, occur, when paragraph headings are used, or when the members of a series are definitely indicated by numbers; but it is not the common practice to employ such helps. More useful, and more to be relied on, are the hints that an author gives in the transition from one paragraph to another. Sometimes he definitely announces what the next topic is to be; sometimes, by gathering many points into a summary, he indicates that an important main division is now to follow. Paragraphs occasionally, more often sentences, frequently merely words or slight phrases, signal a change of topic, and indicate the nature of what is next to be expected.

Yet, when all these hints to eye and mind have been supplied, the greater part in determining the plan of an article is left to the discernment of the reader. He must recognize by its very nature a certain topic as important, and observe when the writer leaves the larger thought to take up some particular aspect of it. Therein lies a special need for alertness in the reader, not alone that he may grasp accurately the thought he reads, but quite as much that he seize instantly every hint of larger purpose, revealing itself in an outlined

arrangement and sequence of topics. The outlined plan from which the author worked, but which is now lost sight of in his completed article, is thus abstracted and reconstructed in the reader's mind; the latter has reversed the process of writing, and reduced the ideas again to their simplest terms.

All this may be illustrated by examining Chapter II of a book entitled *The English Religious Drama*, by Miss Katharine Lee Bates. The subject is a description of the "Miracle Plays" of mediæval England. After an introductory part linking this chapter to the one preceding, a paragraph opens with the words: "By the time we find the English Miracle Cycles in full career, the clergy had ceased to be the customary actors." We need not stop to state the complete thought now, but the topic is plain, — actors. When we find the opening of the next paragraph containing the words " : . . preparations began at once. Every guild became responsible. . . . " the subject of the next topic is instantly clear. And so, as we go on to observe the topics, — Assignment of Plays to Guilds, The Miracle Play Stage, Costumes, Properties, — we are aware of how naturally they all fall into a sequence, leading up to a passage on the reverential attitude of the people toward the plays. The opening words of the next paragraph bid us pause, — "As a representative Miracle Cycle I would select the Towneley Mysteries, sometimes styled The Widkirk or Woodkirk Plays." Here, evidently, the author intends to illustrate the subjects and methods of dramatic portrayal by describing a typical cycle of miracle plays. And so indeed it proves. The cycle begins with the play of

the Creation, introducing the Old Testament series, leads on to that of Cæsar Augustus, introducing the New Testament series, and ends finally with that of the Last Judgment, closing the entire cycle. But before we have gone very far in this part, we have discovered a point in the general plan that was not clear at first; namely, that the first sections all dealt with the methods of presenting miracle plays in general, whereas the latter part is devoted to describing a particular series of plays in order. The complete outline, then, takes shape for the first time in our mind, and its briefest form might be indicated thus:

Introd. Dramatic Quality of Miracle Plays

Body. I. Methods of Presenting Plays

Actors

Preparation for Plays

Assignment of Plays to Guilds

The Miracle Play Stage

The Miracle Play Costumes

The Miracle Play Properties

Reverential Attitude of the People

II. Description of a Representative Cycle

1. Old Testament Plays

Play of Creation, etc.

2. New Testament Plays

**How to Express Plan.** — That an underlying plan is to be looked for in an article, and that alert intelligence will find it, will perhaps be clear from what has just been said. And it is equally apparent that whether the plan be simple, as in our example, or elaborate, the principle is the same. But how to transfer to paper the plan as it unfolds itself to us; that is the question that next awaits a practical solution.

**Indenting Minor Parts.** — To group jottings upon separate phases of a subject into distinct paragraphs is, of course, the simplest and most useful of devices. But more useful yet is the practice of going a step further, — extending the points of main importance the full width of the page, and indenting with larger margins the points of clearly subordinate value. Jottings subordinate to these latter may be written with yet larger margins, and so on as far as is convenient. Judgment and economy, of course, will guard against the abuse of the plan, resulting in a series of too deep indentions, that leave the pages gaping while the notes huddle in the sides and corners. In this system of indention a variation from the common practice of paragraphing will perhaps be of value. The first line of main paragraphs may, according to customary usage, be indented more than the succeeding lines; but if the subordinate paragraphs be of more than one line, it is well to bring all the lines nearly to the same margin. The result is that unused marginal space is economized, and the eye clearly separates matter of different values into well-distinguished, solid blocks. Thus:

Those in favor of national conservation believe:

That the water power companies monopolize permanently rights that belong to the people as a whole;

That government ownership would result in cheaper rates for power.

**Numbering a Series.** — Such a system does very well for a beginning; but we find advantage often in supplementing it, by heading divisions of equal rank with a series of numbers or letters. Sometimes it seems

helpful to extend this practice, from the main divisions down to the smallest of the subdivisions, reserving for each rank its own kind of symbol. In such a case it is natural for each writer to prefer a system devised for his own convenience and suited to his own tastes; and so long as that system is simple and consistent it will serve his purpose well. One such system, that perhaps has advantage over others, can be specially recommended. Headings of main importance are designated by Roman numerals; those of the next rank by capital letters; those of lower value by Arabic numerals; and so on, alternating numerals and letters as far as desired. The system extended to reasonable limits might then be represented thus:

- I.
- II.
  - A.
  - B.
    - 1.
    - 2.
      - a.
      - b.
        - (1)
        - (2)
          - (a)
          - (b)

To have some such system definitely worked out, ready for instant use, is clearly an advantage. Its practical value depends largely on the common sense with which it is used. If notes are not clearly indented, an appropriate sign prefixed to each division helps the eye to distinguish the rank to which that division properly belongs. But when the system of increasing

margins is consistently used, a glance makes the matter instantly clear, and there seems to be no good reason for prefixing signs to each and every division. The signs may then better be reserved as a means of special emphasis. Thus, should a subject develop itself gradually, by a natural succession of stages, the indention system is sufficient. But if at any point the number of divisions into which a topic falls becomes significant, the fact may be emphasized by the further use of signs, — Roman numerals to designate a series in the main paragraphs, capital letters in those of next lower rank, and so on down. The supplementary system of signs may thus be used intermittently, yet consistently.

**Leaving Blank Lines.**—In case two divisions of notes need to be separated from each other, instead of being connected in a series, it is convenient to indicate the change by leaving a line or so blank. Such occasions arise when there is a sharp break between the introduction of an article and the body, or between the body and the conclusion. An abrupt digression may be signalled by the same method.

**Underscoring for Emphasis.**—Yet another device of much practical helpfulness is to underscore headings or phrases that should, for some special reason, catch the eye. Double, or even treble underscoring, of course, increases the emphasis so much the more. And there is this great advantage in the device, that if at any point in taking notes we observe a greater significance in preceding headings than we did at the time of recording them, we may go back instantly and underscore them, bringing out, if need be, different degrees of importance in the several passages. Underscoring,

however, is a device that must be used moderately if it is to prove truly useful. When used too constantly, it creates uniformity rather than contrast, and so defeats its own purpose.

**Bracketing Digressions.** — One contingency in the organization of notes remains to be provided for; namely, interjected passages that interrupt, without seriously disturbing, a systematic outline. The author pauses to illustrate his point, to comment on it, to cite authority, to interject a query. Parentheses or brackets will indicate at once the relation of such a passage to its context. Brief digressions in a paragraph of notes are best designated by parentheses; so also citations, and references to books or articles. But if the digression or comment be important, especially if it be capable of organization, square brackets, aided by appropriate spacing, will conveniently separate it from the main body of notes.

In the application of all these devices we shall find ourselves at liberty to modify in one respect a practice that has been already commended. Clearness requires, as has been said, that ideas when condensed in notes should take the form of complete sentences, not mere headings or phrases. Yet when an idea is related to its subordinate topics, headings alone are sufficient, so long as in combination they make complete sense. Either of the following forms, for example, fulfils the requirements perfectly :

The systems employed in American colleges are :

1. The fixed curriculum ;
2. The free elective system ;
3. A compromise between the two.

Methods employed in determining a student's course :

1. The entire curriculum is prescribed ;
2. All the courses are elective ;
3. Certain courses are prescribed and the rest are elective.

#### NOTES FROM LECTURES

It is one thing to analyze a printed article and set it forth properly organized, and quite another to catch and reduce to order the flowing, slippery thoughts of a spoken lecture. Experience, however, teaches us that listening for notes is a trade that has its own tricks, and he will be most successful that understands and makes the most effective use of them.

**How to Use a Syllabus.** — The greater part of the difficulty disappears, of course, when an outline of the lecture is in the hands of the listener in the form of a syllabus. The topics are therein given in their order, the references clearly set down, and the scope and plan of the entire lecture is apparent at a glance. Yet even under these circumstances a question arises for settlement. What shall be the relation between the printed syllabus and the jotted notes? Shall the notes be separate from the syllabus, a sort of supplement to them? Or shall the syllabus be incorporated into the notes, so that the whole becomes in effect an expanded syllabus complete in itself? The former is the easier in the doing, the latter the more useful when done. And the latter has the added advantage — and an important one — of setting a higher standard in note-taking, and giving practice in attaining to it. The double process of copying and expanding the syllabus keeps the mind

constantly alive to the organization of the lecture. Assume, for example, that the outline of the chapter upon the English Miracle Plays, as given above, is in the listener's hands as a printed syllabus; the completed notes might then take some such form as this:

Introd. Dramatic Quality of Miracle Plays.

Body. Methods of Presenting Plays.

Actors. Changing the performance of church plays from inside the churches to outside gave rise to a class of secular actors working under the direction of the trades guilds.

Preparation for Plays. Plays were staged under directions of two pageant masters, and announced in public proclamations.

Etc.

**Hints for Recognizing Plan.** — But more frequently the notes must be taken without any help from syllabus sheets, and then all the resources for quickly seizing upon and recording the plan of the lecture must be brought into play. We watch not alone for the significant ideas of the lecture itself, its substance, but as well for the indications of plan, the transitions, which apprise us of the relation that the coming idea bears to what has gone before. So far as we can thus anticipate the general plan, well; but where we are uncertain, or where a later passage corrects a former mistake, we must be ready to go back, interlining a neglected heading, perhaps underscoring it for emphasis, numbering an unobserved series, bracketing a digression, — using every convenient device for perfecting what did not appear in its true relation at the first.

A tangible illustration will show most clearly how all

these devices may be put into practice. Let us suppose that Mr. James Bryce is lecturing, using that part of his *American Commonwealth* that deals with "The Uniformity of American Life." As we read, we shall consider ourselves listening, and shall pause to jot down such notes as suggest themselves. The written style of the passage is, of course, more compact than spoken language would be, giving less time for making our notes; yet in spite of that the passage will serve admirably. The result, then, might be somewhat like this:

#### The Uniformity of American Life

To the pleasantness of American life there is one, and perhaps only one, serious drawback—its uniformity. Those who have been struck by the size of America, and by what they have heard of its restless excitement, may be surprised by the word.

*The drawback to the pleasantness of American life is its uniformity.*

They would have guessed that an unquiet changefulness and turmoil were the disagreeables to be feared. But uniformity, which the European visitor begins to note when he has travelled for a month or two, is the feature of the country which Englishmen who have lived long there, and Americans who are familiar with Europe, most frequently revert to when asked to say what is the "crook in their lot."

It is felt in many ways. I will name a few.

It is felt in the aspects of nature. All the natural features of the United States are on a larger scale than those of Europe.

#### *Felt in* *I. Aspects of Nature:*

The four chief mountain chains are each of them longer than the Alps. Of the gigantic rivers and of those inland seas we call the Great Lakes one need not speak.

*natural features on a large scale—  
mountains, rivers.*

The centre of the continent is occupied by a plain larger than the western half of Europe. In the Mississippi Valley, from the Gulf of Mexico to Lake Superior, there is nothing deserving to be called a hill, though, as one moves westward from the great river, long, soft undulations in the boundless prairie begin to appear. Through vast stretches of country one finds the same physical character maintained with little change—the same strata, the same vegetation, a generally similar climate. From the point where you leave the Alleghanies at Pittsburg, until after crossing the Missouri, you approach the still untilled prairie of the West, a railway run of some thousand miles, there is a uniformity of landscape greater than could be found along any one hundred miles of railway run in Western Europe.

*Vast plains of Mississippi Valley—*

Everywhere the same nearly flat country, over which you cannot see far, because you are little raised above it, the same fields and crops, the same rough, wooden fences,

*flat,*

the same thickets of the same bushes along the stream edges, with here and there a bit of old forest; the same solitary farm-houses and straggling wood-built villages.

*monotonous.*

And when one has passed beyond the fields and farm-houses, there is an even more unvaried stretch of slightly rolling prairie, smooth and bare, till after five hundred miles the blue line of the Rocky Mountains rises upon the western horizon. . . .

When we turn from the aspects of nature to the cities of men, the uniformity is even more remarkable.

## II. *The Cities:*

With eight or nine exceptions to be mentioned presently, American cities differ from one another only herein, that some of them are built more with brick than with wood, and others more with wood than with brick. In all else they are alike, both great and small. In all the same wide streets, crossing at right angles, ill-paved, but planted along the sidewalks with maple trees whose autumnal scarlet surpasses the brilliance of any European foliage.

*right-angled streets,*

In all the same shops, arranged on the same plan, the same Chinese laundries, with Li Kow visible through the window,

*laundries,*

the same ice-cream stores, the same large hotels with seedy men hovering about in the cheerless entrance-hall,

*hotels.*

the same street cars passing to and fro with passengers clinging to the door-steps, the same locomotives ringing their great bells as they clank slowly down the middle of the street. I admit that in external aspect there is a sad monotony in the larger towns of England also. Compare English cities with Italian cities, and most of the former seem like one another, incapable of being, so to speak, individualized as you individualize a man with a definite character and aspect unlike that of other men. Take the Lancashire towns, for instance, large and prosperous places.

*[English cities much alike.*

You cannot individualize Bolton or Wigan, Oldham or Bury, except by trying to remember that Bury is slightly less rough than Oldham, and Wigan a thought more grimy than Bolton. But in Italy every city has its character, its memories, its life and achievements, wrought into the pillars

of its churches and the towers that stand along its ramparts. Siena is not like Perugia, nor Perugia like Orvieto;

*Italian cities, much unlike.*

Ravenna, Rimini, Pesaro, Fano, Ancona, Osimo, standing along the same coast within seventy miles of one another, have each of them a character, a sentiment, what one may call an idiosyncrasy, which comes vividly back to us at the mention of its name. Now, what English towns are to Italian, that American towns are to English. They are in some ways pleasanter; they are cleaner, there is less poverty, less squalor, less darkness. But their monotony haunts one like a nightmare.

*American: English.: English: Italian.]*

Even the irksomeness of finding the streets named by numbers becomes insufferable. It is doubtless convenient to know by the number how far up the city the particular street is. But you cannot give any sort of character to Twenty-ninth Street, for the name refuses to lend itself to any association. There is something wearisomely hard and bare in such a system.

I return joyfully to the exceptions. Boston has a character of her own with her beautiful Common,

*Exceptions: Boston—Common,*

her smooth environing waters, her Beacon Hill crowned by the gilded dome of the State House,

*Beacon Hill, etc.*

and Bunker Hill, bearing the monument of the famous fight. New York, besides a magnificent position, has in the grandeur of the buildings and the tremendous rush of men and vehicles

*New York—great buildings and rush.*

along the streets as much the air of a great capital as London itself. Chicago, with

her enormous size and the splendid warehouses that line her endless thoroughfares, now covered by a dense smoke pall,

*Chicago—size, smoke.*

leaves a strong though not wholly agreeable impression. Richmond has a quaint old-world look which dwells in the memory; few cities have a sea front equal in beauty to the lake front of Cleveland. Washington, with its wide and beautifully graded avenues,

*Washington—streets,*

and the glittering white of the stately Capitol, has become within the last twenty years a singularly handsome city.

*Capitol.*

Charleston has the air of an English town of last century, though lapped in a far richer vegetation, and with the shining softness of summer seas spread out before it. And New Orleans—or rather the Creole quarter of New Orleans, for the rest of the city is commonplace—is delicious, suggesting old France and Spain, yet a France and Spain strangely transmuted in this clime. I have seen nothing in America more picturesque than the Rue Royale,

*New Orleans—old-world look.*

with its houses of all heights, often built round a courtyard, where a magnolia or an orange tree stands in the middle, and wooden external staircases lead up to wooden galleries, the house-fronts painted of all colors and carrying double rows of balconies decorated with pretty ironwork, the whole standing languid and still in the warm soft air, and touched with the subtle fragrance of decay.

*Characteristic architecture, Creole quarter—*

Here in New Orleans the streets and public buildings, and specially the old City Hall, with the arms of

Spain still upon it, speak of history. One feels, in stepping across Canal Street from the Creole quarter to the business part of the town, that one steps from an old nationality to a new one, that this city must have had vicissitudes, that it represents something,

*historical feeling.*

and that something one of the great events of history, the surrender of the northern half of the New World by the Romano-Celtic races to the Teutonic. Quebec, and to a less degree Montreal, fifteen hundred miles away, tell the same tale; Santa Fé in New Mexico repeats it. . . .

Of the uniformity of political institutions over the whole United States I have spoken already.

### *III. Political uniformity:*

Everywhere the same system of state governments, everywhere the same municipal governments, and almost uniformly bad or good in proportion to the greater or smaller population of the city; the same party machinery, organized on the same method, "run" by the same wirepullers and "workers."

*same system of government —*

In rural local government there are some diversities in the names, areas, and functions of the different bodies, yet differences slight in comparison with the points of likeness. The schools are practically identical in organization, in the subjects taught, in the methods of teaching,

*school system,*

though the administration of them is as completely decentralized as can be imagined, even the state commissioner having no right to do more than suggest or report. So it is with the charitable institutions, with the libraries, the lecture courses, the public amusements. All these are more abundant and better of their kind in the richer and more cultivated parts of

the country, generally in the North Atlantic than in the inland states, and in the West than in the South.

*libraries, etc.*

But they are the same in type everywhere. It is the same with the social habits and usages. There are still some differences between the South and the North; and in the Eastern cities the upper class is more Europeanized in its code of etiquette and in its ways of life. But even these variations tend to disappear.

*(Even social usages tend to uniformity.)*

Eastern customs begin to permeate the West, beginning with the richer families; the South is more like the North than it was before the war. Travel where you will, you feel that what you have found in one place that you will find in another. The thing which hath been will be: you can no more escape from it than you can quit the land to live in the sea.

Last of all we come to man himself — to man and to woman, not less important than man.

#### *IV. Man — and woman.*

The ideas of men and women, their fundamental beliefs and their superficial tastes, their methods of thinking and their fashions of talking, are what most concern their fellow-men; and if there be variety and freshness in these, the uniformity of nature and the monotony of cities signify but little. If I observe that in these respects also the similarity of type over the country is surprising, I shall be asked whether I am not making the old mistake of the man who fancied all Chinese were like one another, because noticing the dress and the pigtail, he did not notice minor differences of feature. A scholar is apt to think that all business men write the same hand, and a business man thinks the same of all scholars. Perhaps Americans think all Englishmen alike,

*(Standard of judgment a shifting, personal one.)*

and I may also be asked with whom I am comparing the Americans. With Europe as a whole? If so, is it not absurd to expect that the differences between different sections in one people should be as marked as those between different peoples? The United States are larger than Europe, but Europe has many races and many languages among whom contrasts far broader must be expected than between one people, even if it stretches over a continent.

It is most clearly not with Europe, but with each of the leading European peoples that we must compare the people of America. So comparing them with the peoples of Britain, France, Germany, Italy, Spain, one discovers more varieties between individuals in these European peoples than one finds in America. Scotchmen and Irishmen are more unlike Englishmen,

*More variety in a single European country than in U. S.*

the native of Normandy more unlike the native of Provence, the Pomeranian more unlike the Wurtemberger, the Piedmontese more unlike the Neapolitan, the Basque more unlike the Andalusian, than the American from any part of the country is to the American from any other. Differences of course there are between the human type as developed in different regions of the country—differences moral and intellectual as well as physical. You can generally tell a Southerner by his looks as well as by his speech, and the South, as a whole, has a character of its own, propagated from the older Atlantic to the newer Western states.

*Differences of local types,*

A native of Maine will probably differ from a native of Kentucky, a Georgian from an Oregonian. But these differences strike even an American observer much as the difference between a Yorkshire man and a Warwickshire man strikes the English, and is slighter than the contrast between

a middle-class southern Englishman and a middle-class Scotchman, slighter than the difference between a peasant from Northumberland and a peasant from Dorsetshire.

*yet not strongly marked.*

Or,

to take another way of putting it: If at some great gathering of a political party from all parts of the United Kingdom you were to go round and talk to, say, one hundred, taken at random, of the persons present, you would be struck by more diversity between the notions and tastes and mental habits of the individuals comprising that one hundred than if you tried the same experiment with a hundred Americans of similar education and position, similarly gathered in a convention, from every state in the Union.

The notes that we have thus jotted down take shape in our note-book as follows :

### The Uniformity of American Life

The drawback to the pleasantness of American life is its uniformity. Felt in

- I. Aspects of Nature: natural features on a large scale — mountains, rivers.  
Vast plains of Mississippi Valley — flat, monotonous.
- II. The Cities: right-angled streets, laundries, hotels.  
[English cities much alike.  
Italian cities much unlike.

American: English: : English: Italian.]

Exceptions: Boston — Common, Beacon Hill, etc.  
New York — great buildings and rush.  
Chicago — size, smoke.  
Washington — streets, Capitol.  
New Orleans — old-world look. Characteristic architecture, Creole quarter — historical feeling.

III. Political uniformity: same system of government,  
school system, libraries, etc.

(Even social usages tend to uniformity.)

IV. Man — and woman.

(Standard of judgment a shifting, personal one.)

More variety in a single European country than  
in U.S.

Differences of local types, yet not strongly  
marked.

## CHAPTER IV

### SPECIAL PROBLEMS IN NOTE-TAKING

IT has been assumed thus far that the problem of taking notes is to condense within convenient compass the substance of an exposition, whether printed or spoken, so as to preserve its most important ideas, and to indicate the relation that these ideas bear to one another. And that is, indeed, the purpose generally served in the actual process of note-taking. But occasions not infrequently arise calling for some special kind of notes, and we are required to adapt our practice accordingly. It then becomes useful to consider definitely some of the conditions we are likely to meet with, and the methods whereby we may, when required, solve the new problem with which they present us. Since some of these problems arise in preserving material gathered from printed sources, and others in reporting the substance of spoken address, it will be convenient to group them under these heads. In dealing with them, we shall take up each separately, as a single problem complete in itself.

#### REPORTS FROM PRINTED MATERIAL

**Summaries of Articles.** — Condensation is of course a matter of degree. A sentence may stand for a single paragraph, or for several, or for a whole article. For

general purposes of note-taking, as we have seen, it is best to retain in the condensed statement not only the substance, but something of the form of the original article. Yet sometimes, when lesser details are not of the utmost importance, it is desirable to condense within very small compass the general purport of an article. If a friend should ask us to sum up for him in a few words the gist of an article we had read, we should need to prepare just such a "summary" — as we may conveniently call it. Perhaps we might wish to preserve for our own use a briefer abstract than would be contained in a set of analytical notes. In either case, the ends to be reached would call for a method of procedure specially adapted to the conditions.

In order that we may think of the conditions as real, rather than merely theoretical, let us assume that we wish to summarize the essay on Robert Louis Stevenson, by Mr. J. J. Chapman, included in his volume entitled *Emerson and Other Essays*. It is too long an essay to reproduce in full, but a brief analysis of it will be sufficient to indicate the progress of the argument. The following abstract, then, has been prepared for this present purpose, but it will serve as well to indicate roughly the scope and form of "reading notes."

#### Robert Louis Stevenson

Stevenson's great popularity in the early eighties was due to these circumstances :

- (1) his sole object was to entertain ;
- (2) his personality was attractive ;
- (3) his heroic fight against disease was admired.

Noteworthy among his works are :

- (1) *The Child's Garden of Verses*, unique in its originality and genuine understanding of children; and
- (2) Studies in biography, written with penetration and courage.

Stevenson's lightness and sureness of touch is due to his brilliant ability to mimic the styles of his predecessors. He consciously imitated others' styles in early life, but in maturity, instead of outgrowing his masters, he retained the youthful attitude of mind (for a boy thinks of style as something added to substance, not as an inseparable part of what an author has to say).

This conscious interest in the question of how his artistic strokes will tell results in a kind of literary insincerity. An artist who thus subordinates the expression of his own mind to the object of giving pleasure to others lowers his art, and tends to bring it into disrepute.

In Stevenson's work there is

- (1) an important division of imitative stories :  
*Treasure Island*, imitated from *Robinson Crusoe* ;  
*The Sieur de Maletroit's Door*, imitated from a French one-act play ;  
*The Isle of Voices*, imitated from the *Arabian Nights* ;  
 Etc.

(Yet imitation is unconscious, and not an attempt to appropriate.) Also there are

- (2) a body of arabesques — fanciful works that attract a tired mind :  
*New Arabian Nights* — burlesque, in genuine spirit of fun, and
- (3) certain special books (*Weir of Hermiston*, *Kidnapped*, *The Merry Men*), which prove to be too perfect — all intention and calculation — unlike the natural buoyancy of Scott's novels.

Examples of Stevenson's natural style and some of his imitative styles.

In spite of the fact that Stevenson has no clear place in

the history of literature, being rather "a succession of flavors," he is held in high regard, because of

- (1) the genuine desire for culture on the part of people not yet capable of distinguishing the real from the imitation;
- (2) his playfulness of spirit, making serious criticism inappropriate; and
- (3) his courage and lovable spirit, winning for him admiration and personal affection.

Now the essential difference between such an abstract as this and a summary is that, whereas in the former we start with the complete essay and try to represent each part in the compressed form, in the latter we begin with the single idea which is the germ of the whole, and expand it only so far as is necessary to do justice to the intention of the author. In this case the central idea might be expressed baldly in some such statement as this: "Stevenson's writings as a whole lack the maturity and sincerity of purpose that are required of genuinely significant literature." But so condensed a statement is manifestly unjust, not alone because it leaves unexpressed the element of appreciation in Mr. Chapman's estimate of Stevenson, but also because it does not leave a clear idea as to what is meant by this lack of maturity and sincerity. An interested reader might well ask a series of pertinent questions: Are the shortcomings merely negative, qualities that might be found but are not; or are they positive defects, whose presence mars the works wherein they appear? Do all of Stevenson's writings fall under this criticism? If not, which of them are excepted, and why? In order to anticipate these questions it is necessary to

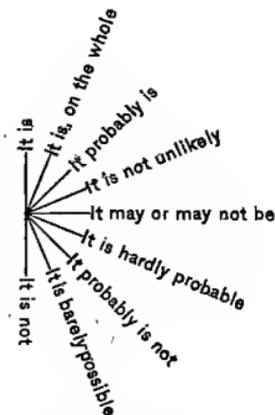
expand our summary into a short paragraph, somewhat as follows :

A true estimate of Stevenson takes account of the varied and delightful entertainment that his works afford, recognizes the noble courage and the lovable personality shown in his life, and appreciates the penetration of certain critical essays as well as the originality and genuine value of *The Child's Garden of Verses*. Yet it is also true that in modeling the styles of his principal works upon the writings of various predecessors, Stevenson failed to outgrow an essentially boyish artistic attitude. His concern for the effect of each artistic stroke is incompatible with the highest artistic sincerity, for the true artist puts the expression of his own mind above all considerations of pleasing the reader. Consequently Stevenson's writings as a whole, valuable though they may be for many readers, amount to little more than pleasant diversions, and lack (with the exceptions noted above) permanent literary significance.

On comparing this summary with the analytical abstract, we observe that there has been no attempt to condense the latter by selecting its more significant phrases. Nor does the summary retain accurately the order in which the ideas are expressed in the original essay. The qualities desired are brevity and accuracy; and every freedom of method is readily allowed that will result in bringing out the true meaning, properly qualified and emphasized.

The term that we use so readily, the right "shade" of meaning, indicates the delicacy that often distinguishes the accurate from the inaccurate summary; and the more condensed the summary, the greater is the need for careful discrimination. Just as it makes a great difference at the end of a day's sailing whether

a mariner has laid out his course northeast or northeast-by-east, so it is with us when we aim at an idea: we can afford no inaccuracy in the direction indicated by our words. It is, for example, not enough to be able to say merely that a thing is or is not so; we need to pick out the more precise direction from some such compass-card as this:



In like manner we can distinguish between the implications of single words. Thus, between the extremes of *hoping* and *fearing*, certain stages are clearly marked — *to anticipate*, *to expect*, and *to apprehend*. And it makes considerable difference whether we say that a course of action is *right*, *expedient*, *convenient*, *desirable*, or *acceptable*. In a summary, then, it is all-important that the shade of meaning be exact. Restrictions of form or method reduce themselves to a minimum, but this very freedom is a stimulating challenge to us that our grasp of thought be firm and our phrasing clear.

**Topical Outlines.** — Very different from the summary is the form of report that we may call the "topical outline." Its purpose is the same as that of the table of

contents of a book, — to indicate in their order the subjects with which an article deals. It is useful chiefly for reference, in cases where there is no need of indicating precisely what is said upon the various topics treated. The method is therefore the same as that of the analytical outline, with the exception that headings alone, not complete statements, are sufficient. An outline of Mr. Chapman's essay on Stevenson might take this form :

Reasons for Stevenson's popularity.

Stevenson's original works.

The "imitative" quality in Stevenson's writing.

Sincerity *vs.* insincerity in art.

Classification of Stevenson's works, with examples of imitated styles.

Estimate of Stevenson's significance in literature.

**Selected Quotations.** — Oftentimes it is useful to preserve the most significant parts of an article in the words of the author himself, by means of selected quotations. It might seem at first the easiest method of condensing; as a matter of fact, it is one of the most difficult. The reason is that we are tempted to pick out the most striking passages, only to find, on reflection, that they are not really the most significant. And even if the significant passages are chosen, it sometimes happens that the writer's own words, taken out of their context, do not do justice to the intent of the whole article. Thus, it is striking to hear Mr. Chapman say that "His essay on Burns is the most comprehensible word ever said of Burns." But that statement has nothing to do with the aspect of Stevenson's work with which the essay as a whole has to do. It is more to the

point when we read, on a later page, "It is not to be expected that posterity will take much interest in him, for his point and meaning are impressional. He is ephemeral, a shadow, a reflection." Yet if we should read these words apart from others in the essay, it would be manifestly unfair to the spirit of the entire criticism. We should hardly know, for one thing, how to reconcile them with others that might be quoted, such as these : "It is not impossible that a man who met certain needs of the times so fully, and whom large classes of people sprang forward to welcome, may in some particulars give a clew to the age." There is need of a longer quotation if we are to give the essential idea of the essay in its integrity. Perhaps the following selection, comprising one complete paragraph and parts of two others, would be best to choose :

That Stevenson's doctrines tend to produce imitative work is obvious. If the artist is a fisher of men, then we must examine the works of those who have known how to bait their hooks: in fiction, — Defoe, Fielding, Walter Scott, Dumas, Balzac.

To a study of these men, Stevenson had, as we have seen, devoted the most plastic years of his life. The style and even the mannerisms of each of them, he had trained himself to reproduce. One can almost write their names across the pages and assign each as a presiding genius over a share of his work. Not that Stevenson purloined or adopted in a mean spirit, and out of vanity. His enthusiasm was at the bottom of all he did. He was well-read in the belles-lettres of England and the romanticists of France. These books were his bible. He was steeped in the stage-land and cloud-land of sentimental literature. From time to time, he emerged, trailing clouds of glory and showering sparkles from his hands.

A close inspection shows his clouds and sparkles to be stage properties; but Stevenson did not know it. The public not only does not know it, but does not care whether it be so or not.

In order to safeguard us, then, from the manifest temptation of misrepresenting an author by quoting his own words, we may have recourse to two methods. One is to select carefully the right passage, even if it be longer than we might wish. In case such a passage contains repetitions or amplifications unnecessary to our purpose, it is permissible to omit them, so long as we indicate in our text the fact that we are doing so. Devices of punctuation that will enable us to do this will be given on a later page under the head of "Punctuation of Quotations." The other method is to introduce a quotation, or to link together a series of them, by words of our own, supplying in summary the necessary context. The relation that such a context may bear to the quotation may be illustrated in the following:

After explaining that a mature writer does not try to imitate another writer's manner because he realizes that an author's style is inseparable from his personality, a part of himself, Mr. Chapman goes on: "But Stevenson was not a man, he was a boy; or, to speak more accurately, the attitude of his mind towards his work remained unaltered from boyhood till death, though his practice and experiment gave him, as he grew older, a greater mastery over his materials."

#### REPORTS FROM ORAL MATERIAL

**Newspaper Reports.** — Very different from the conditions that we have been considering are those that govern the practice of note-taking for newspaper reports.

The subject of reporting as a whole lies, of course, outside the province of note-taking as we ordinarily conceive it; for the average newspaper "story" is concerned, not with recording ideas, but with chronicling facts and happenings. Yet there are occasions, as when called upon to report a public address, when the reporter is veritably a note-taker. He uses the larger principles of note-taking, but adapts them to the special conditions under which he works. An examination of these conditions will help explain the methods used in meeting them.

The central fact to grasp is that the reporter is writing not in his own interest, not in the speaker's, nor, it must be said, primarily in the interest of truth. He writes for the readers of his paper, and tells them what they want to know: he adapts his work at all times to the multitudinous audience known as "the public." And though this public differs in character somewhat with different papers, nevertheless it is essentially one in what it demands of the press.

The public desires that an account of a public address shall be truthful; but is less concerned that it be complete. It is probably safe to say that it prefers a report that takes account of only a few points. These can be read quickly and assimilated easily. The public then has the satisfaction of feeling that at a trifling outlay of effort it understands the whole matter perfectly. These few points, it naturally follows, are the ones that seem striking, not necessarily those that the speaker is anxious to stress. Should a speaker, for example, touch upon some matter attracting public attention at the time, or should he express some unusual opinion, the reporter is almost sure to seize upon it as a point of special interest

to the public. And for the same reason he feels justified in omitting such other points as do not seem to have special interest to his readers. This is said with no intention of approving or condemning current newspaper practice, but merely of recording a fact. The reader who expects the report of an address to be correctly proportioned and emphasized is likely to be disappointed; he will be best satisfied when what seems important to the speaker is deemed by the reporter to be interesting to the public as well.

This question of emphasis calls for some special comment, for it is one of great importance to the reporter. He addresses a body of readers who have no intention of reading his "stories" unless they are promised some special interest in doing so; he competes, as it were, for the attention of his readers against all the rest of the day's news. It is consequently necessary for him to catch his readers' attention at the very beginning, if he is to get it at all. The method, of course, is to put the most striking feature of the report first, where it will most readily catch the eye. If the reader then becomes interested, he will go on to read the entire account. Now it may be, is in fact most likely, that the point of chief importance in an address comes toward the end; but that does not affect the principle of emphasis in the newspaper report. The climax comes first; the rest follows, to be read or skipped at pleasure. True as this is of the main text of a report, it is yet more true when the headlines are taken into account; for these still further condense and emphasize the most striking feature of the address and hold it out as a bait to the casual glance of the reader.

In the actual writing of the newspaper report there are some special points to observe. The time and place of the address, its occasion, and the nature of the audience, are generally brought in incidentally before the article is well under way. But though this is true of the more important facts, it does not necessarily apply to details, such as the names of those occupying the platform, mention of other less important speakers, estimate of the number present, and so on. Such facts as these are as a rule grouped in a paragraph at the end of the report. The ideas of the address itself are expressed for the most part in indirect discourse. But it is not uncommon to put certain points of special emphasis in the speaker's own words, indicated by quotation marks. These, accordingly, the reporter jots down as near as may be word for word. If he does not take shorthand notes, or have access to the manuscript copy of the text, it is likely that such quotations will not be strictly accurate; but if a fair idea of the sense is brought out, it is considered, under the circumstances, sufficient. Incidental mention of the speaker, in such phrases as "Mr. — went on to say," is often resorted to in linking together parts of an address and breaking up the continuity of the discourse.

All this may be illustrated by making use of Mr. Chapman's essay on Stevenson, the substance of which has been given on a previous page. It might easily be imagined that Mr. Chapman had delivered an address on the subject before some appropriate society or club. The reporter would at once seize on the fact that the speaker put a lower estimate on Stevenson's work than that held by many of his admirers, and he would there-

fore stress, as the most striking feature of the criticism, that part which explains the creative immaturity of Stevenson's writings. Leaving out of account the headlines, then, as belonging to the province of the editor rather than of the reporter, we should be likely to read in the morning paper some such account as follows :

In a well-attended meeting of the Cosmos Club, yesterday evening, Mr. J. J. Chapman, of New York, delivered an address on Robert Louis Stevenson, in which he said that that writer's stories and essays lacked the genuine touch of genius that would make them live in literature. He characterized the author's work as essentially imitative, the expression of a boyish and immature literary spirit. Stevenson, he said, never grew up. He consciously adopted in early life the practice of modelling his style upon the works of his notable literary predecessors, and as he grew older, instead of developing a style distinctively his own, he went on making his brilliant experiments in imitation. "Stevenson was a magician," Mr. Chapman declared, "who came trailing clouds and scattering sparkles; but his clouds and sparkles were stage properties. Stevenson himself did not know this, and his readers did not care, so thoroughly were they under the spell of his wizard-like art." This fact, the speaker went on to say, results in an effect of insincerity that grows upon us as we read, and distinguishes the work of a versatile craftsman, like Stevenson, from the really great works of the giants in fiction — Walter Scott, Dumas, Balzac. Each of these writers Stevenson has in turn used as a model, as well as many others, from which examples were liberally quoted by the speaker.

Mr. Chapman paid a tribute to Stevenson's personal qualities, which have made him widely loved as a man and an author, and expressed the belief that much of the regard in which Stevenson is held is due to public knowledge of the

courageous fight he waged against physical weakness and disease.

An informal talk by the president of the Cosmos Club, Mr. Albright, upon the future work of the club, followed the main address. Judge Prince, of the Superior Court, was announced as the speaker for the next open meeting, to be held on May 20. His topic will be "The Future of the Juvenile Court."

**Newspaper Interviews.** — So widely do newspaper interviews differ from one another in purpose, that it is impossible to lay down principles of reporting them that will apply to all cases. They tend to fall into two classes: those which interest the public because they deal with some important or timely subject, and those which deal primarily with the personality of some one in the public eye.

Interviews of this latter kind cover a wide range of subjects, generally connected with the special interests of the individual in question; they take their direction from the queries or suggestions of the interviewer; and they pass freely from subject to subject, after the manner of natural conversation. The report is likely to be chatty in style, interspersed with descriptive touches, informal comments, bits of narrative. Since all this requires a special kind of skill on the part of the interviewer, this branch of reporting is generally intrusted to those who have shown themselves specially qualified for it. The faculties demanded are a quick, accurate memory, as well as self-possession and readiness of address. So wide is the scope for personal adroitness, that there is but little need for general guiding principles. For all these reasons the personal newspaper

interview is related to the larger subject of note-taking rather in name than in actual method, and so has no large place in our present inquiry.

It is otherwise with the impersonal interview. Since its purpose is to lay before the reader a definite body of facts or opinions, it calls for systematic method, looking to accuracy and reliability of results. It may be assumed that there is always some special reason why the interview is desired,—the timeliness of the subject, the eminence of the one interviewed, his special knowledge of some interesting situation. If the report is to be successful, then, it is necessary not only that the one interviewed be reported accurately, but also that he speak directly upon the desired subject. It is harder to meet these conditions than might seem, at first; but most of the difficulties, we find upon deliberation, resolve themselves into one, and the key to this solves all.

What is this key? Simply the fact that half of the work of interviewing is done before the reporter sends up his card. It is not enough that he be generally conversant with the subject in hand; he must know definitely upon just what aspect of it he wishes to ask questions, just what information he wishes to elicit. With his own purpose thus clearly in mind, he is not likely to find the talk wandering aimlessly away from important and significant issues.

But this definite preparation for an interview accomplishes more than giving clear direction to the talk; it enables the reporter to remember and to record accurately what is said. To the extent that a conversation tends to drift at its own sweet will, it is difficult later

to recall definitely its shifting course. But if a reporter has thought out carefully in advance just what he wishes to learn, and especially if he has considered the various opinions that might be held upon the subject he is investigating, by so much the more is he likely to recall definitely not only the substance but even the very words of an opinion expressed in his hearing. A reporter finds neither time nor opportunity, as a rule, to jot down at the moment the substance of what he hears; yet he is supposed to report it accurately in his public article. Clearly he is best in a position to do this, if he has a keen curiosity about the subject, a clear grasp of its various aspects, and a tentative theory as to what Mr. X will probably have to say upon it.

As soon as convenient after the interview is over it is wise to make accurate jottings of the talk, so far as possible in the words actually used. The mind will carry the general substance of an interview a long time, but the details, the little turns of speech that give naturalness and vivacity to the written account, soon fade, and so cannot be too quickly committed to paper. The final writing can then be done at leisure. In this process there is no need for a strict following of the order in which several topics may have come up in the actual conversation. In fact, there may be special reasons for changing the order, putting first, at the place of greatest emphasis, matter that came up comparatively late in the interview. As in the case of the reported lecture, the material may be presented either as a summary, in the reporter's words; or in the exact words of the speaker, indicated by quotation marks; or in a combination of the two; but the more free the use of direct

quotations, the more vivid and interesting is the result generally found to be. In the interest of vividness, too, it is sometimes found useful to indicate the manner of the speaker, his expression or gestures.

Let us imagine, for the sake of example, that Mr. Huxley has aroused public interest in the subject of educational ideals by the lecture from which a quotation was made in the first chapter of this book, and a reporter has been sent to interview the speaker on the issues raised by his lecture. The report of the interview might come out in some such form as this:

When found at his rooms at The Brunswick yesterday morning, Mr. Huxley expressed amused surprise that his conception of a liberal education, as laid down in his recent lecture, had aroused special comment among his hearers. Seated comfortably in his chair, and smoking a favorite pipe, he chatted freely on the topic, which he declared had long been a hobby of his.

"Why should it seem strange," he asked, "to pattern our educational ideals on the methods that Nature herself has been using from the beginning of time? We may try, if we choose, to be uneducated, but Nature does not allow us wholly to succeed. Conceive a man suddenly placed in the world, as Adam is said to have been, and then left to do as best he might. Pleasure and pain would be at his elbow at once, telling him to do this, to avoid that. And the result would be an education, not very broad, perhaps, yet adequate to his circumstances, with no extras and very few accomplishments.

"But you ask me whether this sort of education necessarily stops with scientific study of the so-called Laws of Nature? By no means." And here he leaned forward, frowning in his earnestness. "That's the great mistake that shallow people are always making; they can't see that Nature means more than merely physical nature, that it in-

cludes men, in all their relations with one another. And that being the case, of course it follows that a man must train himself to meet his obligations to his fellow-man, must train his passions at all times to obey his will, and his will to be ever obedient to conscience. A sense of beauty, reverence, high standards of personal conduct, — all these things are inevitably included in any education that is to be considered liberal.

“Of course,” he went on, “Nature herself does not supply all of this directly. Man has to intervene to supplement Nature’s methods, to anticipate her punishments and her rewards as well. This is what may be called artificial education, as opposed to the informal education that Nature forces on all of us. But the two, it must be remembered, are always in harmony, and Nature herself points out the end and suggests the means.”

When asked how this idea might be carried out in practice, Mr. Huxley smiled quietly, as to an oft-repeated question. “That,” he said, “is a larger matter than there’s time to go into now. But certainly this is true: that more recognition will be given in the future to training and investigation in the Natural Sciences than has thus far been given. However, I shall devote a lecture to that special question two weeks hence, and it may be best not to anticipate it now.”

Mr. Huxley has been very busy during his stay in the city, and is considerably fatigued in consequence. After his lectures are over he plans to spend three weeks in complete rest at the country home that a friend has put at his disposal.

#### MECHANICAL PROCESSES

**The Note-book.**—The usefulness of good notes depends in no small degree upon the kind of note-book used. What that kind shall be rests, of course, largely with the convenience and taste of the one taking notes, and

there is a wide range for individual choice. Wise method, however, will not be merely arbitrary or accidental, but will be based upon careful consideration of the special circumstances involved. The whole matter can best be explained in detail.

If the shape and size of the note-book depended wholly on the convenience of the writer in carrying about, it would be easy to select a page of small size, perhaps specially narrow, convenient for the pocket. But the narrower the note-book page, the less easy it is to organize notes upon it, with margins of varying depth. The larger the page, on the other hand, the more clearly does an outline form, with all its devices of organization, stand out clear to the eye, like a map. For elaborate notes, therefore, especially if they are to contain much in the way of diagrams or tables, the page of  $8 \times 10$  inches is specially convenient. For ordinary purposes, however, the page of half the size ( $5 \times 8$  inches) has several distinct advantages; it is a standard size, easy to obtain; it is easy to carry with other books; and if desired, it can be used for correspondence, and folded once into a square envelope of standard size.

The choice between bound and loose-leaf note-books is one for individual decision, with certain obvious advantages in favor of the latter. Although loose-leaf note-books generally imply punched sheets with some device for holding them together, it is well to remember that unpunched sheets may be used, either in a folder or in a strong Manila envelope. The most obvious advantage of such a system is that sheets for several subjects can be carried in a single package, and then distributed at convenience. And it may be further

noted that if sheets of medium size (say  $5 \times 8$  inches) be fitted to a folder, a few sheets of double size can easily be folded in, ready for any occasion. When notes for several subjects are carried together, it is obviously better to write on one side of the sheet only; and if proper selection of paper be made, the difference in expense need be but slight.

However wide the range for individual choice in the selection of type of note-book, it is of the utmost importance to determine upon some system and then stick consistently to it. It not only simplifies the matter of writing notes, but makes the notes when written convenient and accessible.

**Abbreviation of Words.** — In the actual process of writing notes, it is very useful to be able to abbreviate words rapidly, yet clearly; and for this purpose a system is necessary. Each note-taker, of course, will employ a system suited to his own taste and personal needs, yet there are certain suggestions that may be of general service, especially for those who have not yet perfected their own individual systems.

In general, it is unwise to carry abbreviations so far that it becomes difficult in review to read what has been put down. Both speed in writing and legibility later are best attained when abbreviations are so systematized that the writer uses them consistently and instinctively, wasting no time in determining for each special case what to shorten and how to shorten it. Three *Don'ts* may here be suggested. (1) Don't abbreviate by leaving out letters in the middle of a word; as, *alst* for *almost*, *hlth* for *health*, *prly* for *poorly*. With the exception of a few standard abbreviations such as *mdse*, *hdlkf*,

etc., such contracted forms lose far more in legibility than they gain in the ease of writing. (2) Don't use one abbreviation for more than one word ; as, *cl* for *cell* and *clearly*, or *fr* for *for* and *from*. (3) Don't use ingenious forms that call up other associations ; as, 2 for *to*, ? for *question*, *ex* for *from*, etc.

In the following table is given a system of abbreviations that, when once mastered, will save many a pen stroke, and yet result in a manuscript perfectly easy to read. The chief advantage, however, of this or any other system, is not in the theory of it, but in familiar practice. Satisfaction comes when the pen writes the shorter form instinctively, and the eye re-translates it to its original form without effort.

I. Standard abbreviations : *ex*, *example* ; *exam*, *examination* ; *ave*, *avenue* ; *N. Y.*, *New York* ; etc.

II. Special abbreviations for special subjects. Thus, for a history student : *hist*, *history*, *-ical*, *-ian* ; *econ*, *economy*, *-omic* ; *const*, *constitution*, *-al* ; *govt* ; *rep* ; *conserv* ; etc.

III. Simplified spelling : *tho*, *program*, *foto*, etc.

IV. Common words (phonetic, as far as possible) :

<i>are</i> , r	<i>is</i> , z	<i>that</i> , tt	<i>which</i> , wh
<i>be</i> , b	<i>not</i> , n	<i>the</i> , e	<i>with</i> , w
<i>from</i> , fr	<i>of</i> , v	<i>this</i> , th	

V. Signs : *and*, & ; *but*, > ; *therefore*, ∴.

An example of the system, applied, follows :

Yet no phenom z more amaz than tt v speech. Nor can any process b imag more complicated than tt by wh e vocab v a highly devel lang, like Eng, comes into exist & fits itself to e multifar needs v civilized man in

e utterance v thot & emotion. If to e process v oral speech we add e correl processes v read & writ we have a series v phenom wh no thinking man can contempl wout a kind v awe.

Lang z e expression v thot by means v words : *i.e.*, by means v signs v a peculiar sort made w e vocal organs. Since e tong z one v e most import v these organs, & since we r habitu consc v using it in articulation, we often call our lang our 'tong,' — & e word 'lang' itself z derived, thro e Fr., fr lingua, e Lat. name for tt organ.

**References and their Abbreviation.** — There is frequent occasion in note-taking to refer to books and articles, and especially to certain passages in them; for which purpose a scholarly system of references is most valuable. Too great care cannot be exercised in indicating the source of all material gathered from printed documents, and in putting such references in accurate, consistent form. In the case of books it is customary to write first the name of the author (generally with initials following the surname), and then, after a colon, the title of the book, underscored to indicate italics. The name of the publisher and the date of publication, enclosed in parentheses, make it easier for librarian or bookseller to find and identify the volume. When the reference is to a particular passage, there is need for greater exactness. The name of the chapter is sometimes sufficient; but in some works the number of the volume, or part, requires mention as well. If the reference be by page, it is in all cases important to indicate the edition used, in order to prevent confusion with another edition in which the pagination may be

different. For this purpose the name of the publisher and the date should be given, as well as such indication of volume or edition as may be needed.

References to magazine articles include the volume and page of the periodical, and often the date as well, enclosed in parentheses. It must be remembered that the files of a magazine are sometimes numbered in more than one series, in which case the words *old* or *new series* should be prefixed to the number of the volume.

Biblical references are indicated by book, chapter, and verse. Similarly, Roman and Arabic numerals in a series are used to identify a passage from a play; but in this case differences in individual texts make it all-important to indicate the edition used. The whole subject of references is illustrated in the following examples, which may be used as models for practical use:

Channing, Edw.: *History of the United States* (Macm. 1908), vol. II, chap. X.

Ruskin, John: *Modern Painters*, vol. II, part III, sect. I, chap. V, § 16.

Harrison, F.: *Culture: A Dialogue*, from *The Choice of Books*, &c. (Macm. 1907).

Pepys, Samuel: *Diary*, ed. A. B. Wheatley (G. Bell & Sons, 1898), vol. III, p. 161.

Bruce, J. D.: ed. *Le Morte Arthur*, E.E.T.S., extra series, no. 88.

Crozier, J. B.: *The Condition of England Question*, *Fortnightly Review*, new series, 73: 70 (Jan. '03).

Shakespeare: *The Tempest*, I, ii, 396-404 (Cambr. ed.).  
2 Chron. xxxii: 21.

**Punctuation of Quotations.** — It may be presumed, of course, that the rules for punctuating quotations are

well understood in their ordinary application; but it may be useful, nevertheless, to review certain matters of usage in their special relation to note-taking. The mistake most commonly made is to put in quotation marks a passage that is not given in the exact words of the text. Thus, if we had before us the passage from Huxley on *A Liberal Education*, quoted in the first chapter of this book, we might be inclined to write as follows:

*Huxley opens his discussion by making the supposition that "the life and fortune of every one of us depends upon his winning or losing a game of chess."*

The sense is accurate, but the phrasing, if we look carefully, is not. The remedy is to include in quotation marks only such part of the text as may be quoted exactly; in this case, "his winning or losing a game of chess." It may be that only a word or a phrase is thus quoted; but it is enough to show that we are following the ideas of the author accurately, with an eye upon the actual words he uses.

If a sentence that we are quoting contains a pronoun without explanatory antecedent, the omission may be supplied in square brackets without pausing to make a break in the quotation, thus:

*"Well, I know not what may be your conception upon this matter [the idea of a liberal education], but I will tell you mine, and I hope I shall find that our views are not very discrepant."*

When we wish to quote in part from a passage, we may indicate omissions at any point, without pausing to repeat quotation marks, by the use of a series of periods. The same passage will serve for illustration:

*“And by way of a beginning, let us ask ourselves—  
What is education? Above all things, what is our  
ideal of a thoroughly liberal education? . . .*

*“Well, what I mean by liberal education is . . . the  
instruction of the intellect in the laws of Nature,  
under which name I include not merely things and  
their forces, but men and their ways. . . . For me,  
education means neither more nor less than this. . . .”*

## EXERCISES

### FOR OUTSIDE WORK

[Indicate accurately the source of all material for reading notes according to the system outlined in Chapter IV.]

1. Selecting three suitable paragraphs, each independent of the others, copy them, appending to each a condensed statement of the thought. (Assignments of copying give good opportunity to get practice in using a system of abbreviating words. Compare Exercise 11.)

2. Condense the successive paragraphs of a chapter or article, each in a single sentence, without attempting to organize the resulting notes. (It may be advisable sometimes to treat more than one paragraph as constituting a single unit.)

3. Condense as in the preceding exercise, and then go over the notes, underscoring the important items and putting subsidiary items in parentheses.

4. After being provided with a series of brief headings, indicating in outline form the chief divisions of an assigned chapter or article, expand this outline into a complete analysis, properly organized and indented.

5. Choosing some appropriate chapter or article, mark all transition phrases or sentences that introduce important divisions. With the help of these prepare a brief topical outline of the chapter or article, in the

form of headings, enclosing in parentheses under each heading the transition that introduces it.

6. Take the best notes possible in some regular lecture course. With these as a basis, write up another set of notes outside of class, making as many improvements as possible, and hand in both versions for comparison.

7. Choosing some appropriate chapter or article, prepare an analytical outline of it, employing all useful devices for indicating plan.

8. Using as material a chapter or article for which an analytical outline has been prepared, write a brief summary of the subject and hand it in with the outline.

9. Selecting some magazine articles of public interest, mark the passages that seem specially important or significant. Prepare then an abbreviated version of the article, so far as convenient in the words of the text, introducing and connecting the quoted passages by means of explanatory sentences.

10. Condense the same article, first by means of selected quotations and then by means of a summary.

11. Using some passage that either is known by heart or is at least familiar, write it out according to an accepted system of abbreviation. (In this practice it is more helpful to write from memory or from dictation than to copy from the printed page, with the eye constantly on the text.)

12. From histories and books of reference collect a series of quotations about Queen Elizabeth, giving accurately the reference for each case.

## FOR CLASS WORK

[For class exercises in note-taking it is desirable that each student provide himself with several sheets of large-sized paper, and that he be directed to make the indorsement before he begins taking notes, in order to save time later in the collection of the papers.]

1. Read aloud from a passage that deals with an interesting, suggestive idea, while the class listens attentively; but stop before the idea is completed. Have the members of the class write down a question that they expect to find answered in the remaining part. Compare results, and then read the conclusion, observing how correctly the members have anticipated the expected point.

2. Read aloud a paragraph that deals with a single idea, directing the class to listen carefully but not to make jottings. Then give reasonable time (say five minutes) for the class members to formulate briefly the idea of the paragraph and write it down. Good and bad specimens of the resulting notes may be mimeographed and distributed later for criticism by the class.

3. Using a well-organized set of notes as material, have the items mimeographed in uniform succession, obliterating all evidence of organization. Distributing these copies to the class members, have them rewrite the notes, restoring the original organization so far as possible from the evidence of the text.

4. Read aloud a passage in which a main idea is supplemented by subordinate ideas and illustrative details, while the class makes such jottings as seem use-

ful. Then give reasonable time for the class members to work up their jottings into good form, emphasizing the central idea and relating subsidiary material to it, perhaps by means of subordinate clauses or parenthetical additions.

5. Proceed as in the previous exercise, but have the class condense the passage in the best form possible while it is being read. Allow time later for such revision as seems desirable.

6. After selecting a passage of several paragraphs, provide the class with a series of brief headings, one for each paragraph. Then read the passage, while the members of the class expand the successive headings into complete, adequate statements.

7. Providing each member of the class with a syllabus on a given subject, read or deliver a lecture on the basis of the syllabus, while the class members expand the syllabus outline into complete analytical notes.

8. Have the class prepare analytical notes on a lecture without the help of a syllabus. Then distribute copies of a syllabus, directing the class to write up an improved set of notes outside of class, with the help of the syllabus.

9. Read aloud a passage from a well-organized lecture, while the class take analytical notes. Let the members then look over their notes, marking any imperfections of substance or organization that they observe. Then reread the passage, while the members of the class take a second set of notes that shall correct the imperfections of the first.

10. Read or deliver a carefully prepared lecture, paying special attention to the transitions, and have the members of the class prepare analytical notes, employing all useful devices for indicating plan.

11. Deliver a lecture into which digressions have purposely been introduced, while the members of the class take notes. Call attention later to the difference between the material suitable for the note-book and that which may better be omitted.

12. Read or deliver an address such as might be delivered on some public occasion, informing the class of such circumstances of time, place, audience, and so on, as it may be useful to imagine. Have the members of the class make jottings in their note-books to be worked up later into "copy" suitable for newspaper use.

13. Invite the members of the class to "interview" the instructor, imagining him to be a certain public character in a given set of circumstances, as agreed upon. Then have the class write up the interview outside of class, in a form suitable for publication.

## APPENDIX: EXAMPLES OF NOTES

### GOOD AND BAD CONDENSATION

THE following paragraph, from a lecture by Ruskin, was read to a class inexperienced in note-taking. The members were asked to listen attentively and then, at the end of the reading, to condense the thought into a brief note. Below are given some of the results, so classified as to show both the virtues to be striven for and the faults to be avoided in dealing with ideas.

The good book of the hour, then—I do not speak of the bad ones—is simply the useful or pleasant talk of some person whom you cannot otherwise converse with, printed for you. Very useful, often, telling you what you need to know; very pleasant, often, as a sensible friend's pleasant talk would be. These bright accounts of travels; good-humored and witty discussions of questions; lively or pathetic story-telling in the form of novels; firm fact-telling, by the real agents concerned in the events of passing history—all these books of the hour multiplying among us as education becomes more general are a peculiar characteristic and possession of the present age; we ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use, if we allow them to usurp the place of true books: for, strictly speaking, they are not books at all, but merely letters or newspapers in good print. Our friend's letter may be delightful, or necessary, to-day: whether worth keeping or not, is to be considered. The newspaper may be entirely proper at breakfast-time, but assuredly it is not

reading for all day. So, though bound up in a volume, the long letter which gives you so pleasant account of the inns and roads, and weather last year at such a place, or which tells you that amusing story, or gives you the real circumstances of such and such events, however valuable for occasional reference, may not be, in the real sense of the word, a "book" at all, nor, in the real sense, to be "read." A book is essentially not a talked thing, but a written thing; and written, not with the view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would — the volume is mere *multiplication* of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere *conveyance* of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it. The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously if he may; clearly, at all events. In the sum of his life he finds this to be the thing, or group of things, manifest to him; this the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to see. He would fain set it down forever; engrave it on rocks, if he could; saying, "This is the best of me; for the rest, I ate and drank, and slept, loved, and hated, like another; my life was as the vapor, and is not; but this I saw and knew: this, if anything of mine, is worth your memory." That is his "writing"; it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription, or scripture. That is a "Book."

I. Observe the conciseness and accuracy of phrase; also the balanced sentence form, bringing out the contrast of two opposed ideas.

*A good book is the supreme thought and product of an author, and is intended to be permanent; while a book of the hour is merely a means of increasing the radius of a man's voice.*

*Popular "books of the hour" are not really books, but are simply the interesting talk or conversation of some one distant; while real books are the perpetuated thoughts and individuality of an author at his best.*

II. In these sentences, too, the form shows that two ideas are contrasted, but the ideas themselves are misinterpreted.

*The novels of the day are good reading, but they should not usurp the place of more solid reading, because books are written to preserve the opinions of the writers.*

*New books are pleasant companions for the moment, while old and tried ones leave a lasting impression from which one may derive truth and a tangible thought.*

III. These sentences show a groping after correct ideas, but failure to grasp the thought accurately has resulted in confused and aimless wandering.

*In reading for other purposes than mere amusement, the permanent value of a book is necessarily taken into consideration.*

*Though books of travel and adventure are useful and entertaining, we must not confuse them with real books—to the exclusion of such as are in reality writings, as opposed to talk in the books of travel, and which are the results of experience of a single man.*

IV. In these notes the meaning, so far as it is clear at all, is directly opposite to that of the original text.

*A good book is like a cheerful and instructive friend telling you stories and experiences in a clear manner. The author has something to say to the people, that he thinks no one else said or can say, and he has it printed so that it may reach more people.*

*A thoroughly good book, which itself is but a multiplication of the author's voice, is designed primarily for permanence, and this feature alone characterizes and distinguishes it from the ordinary class of publications such as the daily newspapers.*

#### GOOD AND BAD ORGANIZATION

The following examples are brief extracts, taken from class notes, of a lecture on *Student Life at Oxford*. They illustrate the pitfalls that are to be avoided when one is learning how to organize notes. The substance of the lecture will be sufficiently clear from the first extract, but perhaps one point needs special explanation: as an example of the conservatism of Oxford tradition, the lecturer cited the old custom of requiring a "candidate" (Lat. *candidus*, "white-robed") to wear white vestments during examinations, — a tradition surviving to-day in the required wearing of white dress ties by all candidates for examination.

I. This extract is simple and clear in statement, and its organization brings out the relation that one idea bears to another.

The English college man is:

1. generally of comfortable means;
2. well-prepared in Greek and Latin;
3. lodged in rather elaborate rooms, which include a study separate from the sleeping room.

During his college course he

1. is required to take but two important sets of examinations, one in the middle, and one at the end of the course;
2. does his studying largely in vacation, and attends only a small number of lectures in term time.

Some examples of traditional customs which are still followed at Oxford are:

1. the wearing of white neckties at examination time;
2. the requirement that law students shall eat a prescribed number of dinners at the Inns of Court in London, before graduation.

II. Here, too, there is organization, but the ideas are related to one another illogically.

I. Unusual aspect.

(a) Gate closed to prevent exit of students.

(b) Courses.

1. Students do not specialize early.
2. Marks in examinations determine a man's standing.

(c) The adherence to old usages and customs.

(d) White tie must be worn before taking examinations.

III. In this extract the mingling of important and unimportant details becomes confusing because of the lack of organization.

The education here consists greatly in a study of the classics. The Englishman has a reverence for old things.

White ties are worn by candidates for examination.

Candidates receive book of rules to be followed. They are partly written in Latin.

The original purpose of Oxford was that of ecclesiastical study.

IV. This extract illustrates the added confusion that results when items are not indented at the margin. It is to be noted in this series that the papers lacking organization are also the ones least successful in point of clearness and accuracy.

English social distinctions make Oxford life homogeneous. It is almost wholly aristocratic. Students usually have definite careers in mind.

Great importance laid on examinations.

Many careers are open to those who pass with a good grade. The Oxford student clings to old customs and there are hundreds of picturesque customs handed down from older times

white dress ties worn with blue flannel shirts worn as the survival of an ancient tradition.

#### SPECIMEN NOTES

[The following set of notes was taken in a course in Literature. The nature of the lectures was such that it was important that good notes should contain a considerable body of facts. The organization, though not complex, is very important. The writer preferred not to abbreviate his words.]

#### The Beginnings of the Renaissance

The essential thing in the Renaissance is the change in men's minds as to Latin Classics, then as to Greek. In the early Middle Ages the classics were regarded as educational material; in the Renaissance as containing a theory of life. This was the movement of Humanism,—the fulfilling of man's nature as a human being. Mediæval concern for man as an eternal spirit; Renaissance inclined to confine attention to this world. So there was a revival of Paganism through study and imitation of Greeks and Romans.

Among the causes leading back to classics were :

- (1) The important place given to ancient philosophy in the late Middle Ages. After the middle of the 12th century, when Aristotle began to be prized, ancient philosophy was widely cultivated.
- (2) Political theorizing, turning back to the Roman Empire as a model for government. From the end of the 10th century there was a growing national feeling among the Italians as descendants of the Romans, shown in at least three revolutions designed to restore the Roman Republic (that of Crescentius, in 998; Arnaldo da Brescia, 1146; Cola di Rienzi, 1347). In these days all non-Italians came to be called "barbarians"; the term "Dark Ages" was introduced, and "Gothic" became a term of reproach.
- (3) Growing familiarity with antiquity through myths and vulgar literature. Many myths grew up attached to ancient times :
  - (a) that of Virgil, who had come to be regarded as a magician, and of whom there were such stories as that he had built the Coliseum in a night (Dante called him "the sea of all wisdom");
  - (b) that of Alexander the Great, an attractive figure to the mediæval mind, about whom several apocryphal works had been written in the early Middle Ages, which became the basis of many romances in the vulgar tongues ;
  - (c) that of the Trojan War, not known in the Middle Ages in the Homeric form, but handed down in the apocryphal histories of "Dares the Phrygian" and "Dictys the Cretan," which were the basis of the French version of Benoît de S. Maure, which in turn was the basis of Guido della Colonna's great version, the "Historia Troiana."

- (4) The revival of rhetorical education, in the 12th and 13th centuries. The art of writing having assumed importance, it was increasingly believed that in antiquity only was to be found rhetorical excellence; indeed, one may say that the whole Renaissance proceeded in large measure from a study of Style. Cf. the early humanists who became great teachers of rhetoric: Johannes de Garlandia, an Englishman who taught in Paris; Petrus de Vineis, Chancellor of Frederick II, who made a collection of model public letters; Brunetto Latini, a Florentine, according to tradition Dante's teacher of rhetoric.

These things bring us to the very verge of the Renaissance, and to the work of Petrarch (1304-1374) and Boccaccio (1313-1375).

[The extract that follows is taken from a note-book in a History Course. The abbreviation of the notes is erratic, but easy to follow.]

### The Programme of Catholic Reaction

Occasion. — Chas. V. had been anxious to bring about religious unity in Germany by means of a Church council. The Prot. & Cath. in Germany desired this. The Papacy was not so closely associated with the Church as formerly.

The Popes were opposed to such a council, fearing compromise with the Lutherans. They were however not strong enough to oppose Chas. V.

The Council. — The subsequent summoning of the Council of Trent followed in 1545, and lasted until 1563. Paul IV. was a fiery, narrow-minded Neapolitan, under whose auspices the Council was inaugurated.

Trent theoret. was sit. in Empire, but act. in Italy.

The reform of the Church was to be in a Catholic sense, and the Pope negotiated with great diplomacy.

Sarpi, a Venetian, wrote a hist. of the C. of Trent, as did also Pallavicino.

The Pope's Plan. — (1) The Pope aimed to have all voting done by heads rather than by nations.

(2) A great number of bishops were pensioners of the Pope. The real control was thus in hands of Pope and Jesuits. No Lutherans were present.

(3) Only papal legatees could introduce decrees.

Results. — I. Doctrinal (basis of Cath. theology):

1. Vulgate version of Bible made the only authoritative text of the Christian faith.
2. Traditions of church placed on parity with Bible.
3. All people rejecting sacraments were to be condemned.

II. Disciplinary (reforms in church):

1. Annates done away with or curtailed.
2. Residence of bishops enforced.
3. Plurality of bishoprics forbidden.
4. Clergy required to be well educated.

This Council gave the Catholics a firm statement of faith, thus making reconciliation with Protestants impossible in the future.

[Notes in Engineering courses resolve themselves largely into formulæ copied from the black-board, problems, etc. The following extract is a good average specimen of helpful notes in this department of study.]

### Keys in Machine Design

Purpose: to prevent relative rotation of shafts and attached parts.

Different Classes of Keys:

1. Parallel.
2. Taper.

3. Disc.
4. Feathers or splines.
1. Parallel keys. These prevent relative rotation but not necessarily sliding. They are usually made to fit loose at bottom and top, and tight on the sides.

Let  $d$  = diam. of shaft.

$w$  = width of key.

$t$  = radial thickness of key.

Then for parallel keys :

$d$	1	$1\frac{1}{4}$	$1\frac{1}{2}$	
$w$	$\frac{5}{8}$	$\frac{7}{8}$	$\frac{9}{8}$	etc.
$t$	$\frac{3}{16}$	$\frac{1}{4}$	$\frac{5}{16}$	

2. Taper keys. These prevent rel. motion of all kinds. Usually made with draw heads. The taper of the keys varies from  $\frac{1}{8}$ " to  $\frac{1}{2}$ " per foot.

Table for taper keys :

$d$	1	$1\frac{1}{4}$	$1\frac{1}{2}$	
$w$	$\frac{1}{4}$	$\frac{5}{16}$	$\frac{3}{8}$	etc.
$t$	$\frac{5}{32}$	$\frac{3}{16}$	$\frac{1}{4}$	

This table is based on rough assumption that

$$w = \frac{d}{4} \quad \frac{t}{w} = \tan 30^\circ \quad \therefore t = .578 w.$$

For two keys,

$$w = \frac{d}{6} \quad t = .578 w.$$

Formulae of allowance for bore of hub over the diam. of shaft for taper key :

$$A = \frac{\frac{5}{16} d + 0.5}{1000}.$$

When parts are to be permanently connected, use driving fit. Then,

$$A = \frac{\frac{d}{2} + 0.5}{1000}.$$

(Great care must be taken to finish taper of key same as taper of key-way, or the parts will be thrown out of true.)

[The following extract is from a set of notes on Chemistry. There is no attempt to picture some of the experiments performed during the lecture.]

### Chlorine

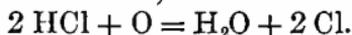
Discovered by Scheele, 1774.

Named by Davy, 1810.

In combination it occurs as chlorides, of which NaCl is most common. Found in great abundance. Not found free — in nature.

Preparation: Chlorine cannot be released from compounds nearly so easily as O or H. Methods used:

- (1) Electrolysis of HCl. H & Cl explode violently when mixed.
- (2) From HCl — a cheap process. Oxygen may be used to release Cl, thus:



But since this proceeds very slowly, a quicker method is found by the use of a catalytic agent.

This process (called Deacon's) consists in passing a mixture of HCl & air over pumice or brick soaked in CuCl<sub>2</sub> solution and heated to 370–400° C. Under these conditions the reaction proceeds rapidly — why, no one knows.

- (3) NaCl, subjected to electrolysis, gives NaOH & Cl. Useful commercially under proper conditions.
- (4)  $\text{MnO}_2 + 4 \text{HCl} = \text{MnCl}_2 + \text{H}_2\text{O} + 2 \text{Cl}.$   
 $\text{O} + 2 \text{HCl} = \text{H}_2\text{O} + 2 \text{Cl}.$
- (5) "Bleaching powder" is a compound of lime and chlorine.



Properties:Physical:

Deep yellow green — suffocating — very heavy.

Density, on basis of H = 1, is 35.79.

Boiling point is  $-33.6^{\circ}$  C.

Solidifies at  $-102^{\circ}$  C.

Critical temperature,  $+146^{\circ}$  C.

Soluble in water, 215 vols in 100 vols water.

Chemical:

Active substance:  $C_{10}H_{16} + 16 Cl = 16 HCl + 10 C$ .

Strong bleaching agent, but is likely to injure delicate fabrics.

Splendid disinfectant, "chloride of lime" (not  $CaCl_2$ ).

Formed by running Cl over lime.



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| IV. Key.                                    | XI. Physical Earnestness—Gesture. |
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